



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

had a fine day's sport in shooting wild turkeys, partridges, and squirrels, and on returning to the farm found the four sisters waiting for them in fresh dresses, new sashes, pretty hats, and dainty boots"; another good dinner followed, with cider, and punch, and songs, and conversation about the war and Lafayette and agriculture. The birds, the turkeys, and the squirrels were taken to Hartford the next day, and were served up artistically by the jovial Savarin himself as a banquet to his friends. It is somewhat strange that although he bestows so much praise upon the wild turkey, he does not anywhere make mention of any other of our game birds or fishes. He does not appear to have known anything of shad, nor of our oysters, nor of the canvas-back ducks which our European visitors are now so eager to become acquainted with.

The famous "Fundamental Truths" of Brillat-Savarin, twenty in number, will not all bear examination; some of them are paradoxical, and some are unmeaning; the fifth of them is, however, fundamental, and is the key to the whole mystery of the art of good living.

14. — *Goethe : Vorlesungen gehalten an der Königl. Universität zu Berlin* von HERMAN GRIMM. Berlin : Wilhelm Hertz. 1877.

Goethe : Lectures delivered at the Royal University in Berlin, by HERMAN GRIMM. 1877. 2 vols. 8vo. pp. 314, 303.

THE press of Germany has been groaning in travail with the works of Goethe, and with the works about him, for nearly half a century since his death, and there does not seem to be any near prospect of the travail ceasing. Within a year several new and elaborate biographies of him have been announced, and each author appears to be sure of presenting some new aspect of this many-sided man. Herman Grimm has an evident advantage in his chosen point of view, as he undertakes to set forth the great poet less as the Apollo of Weimar and its Parnassus than as the master genius of Germany at large in the new pride of its consolidated empire. He gives these lectures of laudation in Berlin, which has been sometimes jealous of Weimar and her demigods of culture, and which has tried in former years to set up her severer thinkers and scholars, such as Humboldt and his associates in science and philosophy, as the greater lights. This jealousy has now vanished. The Emperor is glad to inaugurate the statue of the Grand Duke of Weimar, the patron of the poet, and Herman Grimm is welcomed to the Royal University of Berlin to put upon his hero's head the crown of honor in the name of united Germany.

These lectures are very full and instructive; especially rich in treat-

ing of the poet's personal career, the interior history of his literary life, his mode of studying his subjects, the connection of his works with the persons and events of his time, the influences that formed his character and gave him his place in his own age and in the ages of literature. If there is any defect in the author's delineations, it is more from the want of a thorough philosophical training than from the poverty of his literary knowledge and accomplishment. The sketches are very graphic, agreeable, and in the main satisfactory. Some features are quite novel in university lectures, such as the minute accounts of Goethe's love-affairs and the liberal allowance for his flirtations, in connection with the strong disposition to vindicate his morality, as in the case of the Countess von Stein, who is represented as an exemplary woman, enthusiastic for literary genius.

There are twenty-five lectures in this course, and they consider Goethe's life in two unequal parts, — the Frankfort period, 1749 – 76, and the Weimar period, 1776 – 1832. The Weimar period is again divided, by the poet's journey into Italy in 1786 and 1787, into two unequal portions, and when he returned from Italy, in 1787, he was in some respects a new man, — no longer a court functionary as before, but a devoted student, thinker, and poet, a votary of science and art for themselves. The lectures follow his career with considerable minuteness until the death of Schiller in 1805, which is reached in the twenty-first lecture, and the space remaining is given to the general characteristics of his life and works, with especial emphasis upon "Faust," the poem which is represented as embodying the poet's own experience, and as being the most original production of our age, if not of any age; Faust himself being a creation before whom the heroes of history hide their diminished heads, and in whose presence fancy is shown to be more true and real than what usually passes for fact.

The most important bearing of this book of Grimm is its influence upon the general estimate of Goethe as a man, and in this respect the result is favorable. He is shown to have been laborious, affectionate, charitable, and self-controlled. Even in his relations with women, where his softness sometimes appeared, he is seen to have been more susceptible than selfish, and in prominent cases more ready to protect weakness than to tempt folly. The story of his connection with the coarse, gifted woman who was his wife, after being his mistress, is frankly told, not without brightening light upon his married life, yet without removing English and American dislike of such laxity. The disquisitions upon Goethe's influence upon the new literature, especially upon romance and the drama, amply reward the reading of the whole book.